MUHANĀPRĀSĀNTYAPRĀSA VYAVASTHĀ

(मुहनाप्रासान्त्यप्रासव्यवस्था)

OF

ŚRĪ SVĀTI TIRUNĀL RĀMA VARMA

Maharaja of Travancore

(1813-1847-A-D)

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Svati Tirunal's Treatise on Sabdalankaras in Compositions

(The Music Academy has great pleasure in reprinting below the MUHANAPRASANTYAPRASA VYAVASTHA, a short Sanskrit treatise by Maharaja Svati Tirunal on the principles of using the sabdalankaras - muhana, prasa and antyaprasa - in musical compositions in Sanskrit.

The work was first published in 1946 by the University Manuscripts Library, Trivandrum. The excellent introduction fully explains the keen insight which Svati Tirunal had in some of the subtle factors relating to musical compositions. The Academy is thankful to the present Director, University Manuscripts Library & Research Centre, University of Kerala, Trivandrum for his permission to reprint Svati Tirunal's work and the Introduction.)

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INTRODUCTION

In the Introduction to his edition of the musical compositions of Sri Svāti Tirunāl Mahārāja[1], the late Mr. K. Chidambara Vadhyar has mentioned Muhanāprāsāntyaprāsavyavastha as one of His Highness' works. He has also quoted the first sentence of this work[2], which gives an idea of the subject it deals with. This work in Malayalam has been subsequently published by Mahakavi Ulloor S. Parameswara Aiyar in the *Sāhityapariṣat Traimāsikam*, Ernakulam [3].

There are two manuscripts of the work in H. H. The Maharaja's Palace Library, Trivandrum, both of which are in Malayalam. One, No. 3510, is written in paper of size 10" x 8" bearing the water-mark of the date 1830, and contains several scorings and corrections in the same hand as the rest of the manuscript, and hence it is most likely that this is the *autograph* of the work. It contains 18 folios, the first seven of which are taken by the text; folios 9 and 10 contain an abstract of the work, and the rest are left blank.

The other manuscript, No 3511, is also in a paper measuring 12" × 8" and with the water-mark of the date 1836, and appears to be a fair copy of the former manuscript (No. 3510). This also contains 18 folios, the first eleven of which are taken by the text and the rest are left blank.

In the University collection of manuscripts in this Library there is a manuscript (No. 4522) of a Sanskrit version of this work procured from Tanjore by Pandit R. A. Sastri in the year 1939. It is a paper manuscript in 4 folios measuring 9" × 5½" and is written in the Devanagari script. This is the basis for the present publication.

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1. Published by the Government Press, Trivandrum, 1916.
2. Ibid, pp. x-xi.
3. Vol. VII, pp. 287-292.

In none of these manuscripts is there any explicit mention of its authorship of Svāti Tirunāl, but the tradition attributing it to him is strong, and the date in the paper of the two manuscripts of the work in the Palace Library lends support to it, for Svati Tirunal lived between 1813 and 1846 A.D. [1]

Whether the Sanskrit version is His Highness' or not, one cannot say for certain. It is likely that it is also his work. Since it is certain that the Malayalam version is the original, as we have the *autograph* of it, this is at the best only a translation. Whether the language is His Highness' or not, the actual matter in it is, no doubt, his, and so we have named the work to be his. The well-known fact that several musicians from Tanjore lived in the court of Svāti Tirunāl Mahāraja explains the occurrence of a manuscript of this work at Tanjore.

The work deals with the principles of using the *śabdālankāras-muhanā prāsa* and *antyaprāsa* in musical compositions in Sanskrit, a subject not met with in any work on the theory of music, and hence original in itself.

Muhanā is the *śabdālankara* by which the same letter as in the beginning of an *āvarta*, or any of the substitutes for it in accordance with the rules undermentioned, occurs in the beginning of the second *āvarta* in a musical composition - *Kīrtana*, *pada* or *varṇa*.

Letter in the beginning of the āvarta.	*Substitute in muhanā*
a	ā, ai, au, y, h
i	ī, e, ṛ
u	u, o
Consonants of the five groups (other than nasals)	The other consonants of the same group excepting nasal

1. For an account of the life and works of Srī Svāti Tirunāl, *vide* the Introduction to *Pudmanābhaśataka* in I.2 of this Journal. (Journal of the University Manuscripts Library, Trivandrum.

Conjunct consonant	The first letter or the last letter of the conjunct consonant.
Nasals excepting n	The same nasal.
n	ṇ
Sibilants	Consonants of the palatal group excepting nasal.
v	Consonants of the labial group excepting nasal.
r	l

Prāsa is the repetition of the second letter in the first *āvarta* in the same position in the subsequent *āvartas.* This is concerned only with consonants, not vowels. *Prāsa* can be for a single letter or for groups of two or more letters. If a conjunct consonant is used as *prāsa* in the beginning of a *caraṇa,* then throughout that caraṇa the same consonant should be used in *prāsa.* Also if the syllable in the beginning of the *pallava* or *caraṇa* is short like *vimala. kamala* etc. then the *prāsa* letter in the subsequent *āvartas* should not have a long preceding letter like *kāmita, sāmaja* etc. In *caraṇa* either *muhanā* and *prāsa* should alternate or the whole should have *prāsa* but the whole *caraṇa* should not he confined to *muhanā.* The beginning of the *anupallava* should have *prāsa*, with the beginning of the *pallava,* but *prāsa* in the beginning of *caraṇa* is optional. In the same *caraṇa* between the former and latter halves difference in *prāsa* is sometimes met with, but this should not be taken as a rule.

Antyaprāsa is the repetition of a letter or group of letters at the end of the *āvartas.* It differs from *prāsa* in this respect namely that while *prāsa* is confined to consonants alone, here the vowels also should be considered; thus, for instance, a word like *netram* can have *antyaprāsa* only with words like *gātram, sūtram* etc., and not with words like *śatrum*, *atrim* etc., where the vowel is short or with *raktam, saktam* etc., where the consonant is changed. The same *antyaprāsa* can be used throughout a *kīrtana.* In the same *āvarta* sometimes two *antyaprāsas* are also met with.

There is another principle called *antarukti*. This is the use of one or more syllabales between two words which are in *muhana*, or *prāsa* for the sake of *tala*. For instance, with the *pallava*, '*hanūmantam cintayēham'* the *anupallava* commencing with '*pāvana*' cannot have any *muhanā* or *prāsa* relation if taken as such. But the part '*vana*' is in *prasa* with the part '*hanu*' in the *pallava*. So the syllable *pa* is called *antaruktt*. *Antarukti* can be used in any part of a *kirtana;* but if it is used in one *caraṇa* it should be similarly adopted in the other *caraṇas* also.

These principles on the use of *muhanā prāsa* etc., are gathered by the author, as he himself observes in the beginning of the work, from, the musical compositions of one Śeṣa Ramānuja (Śeṣa Ayyangar). There is a paper manuscript labelled *Śeṣayyaṅkāru kīrtanam'* in the Palace Library (No. 3501) measuring 12" × 8" and with the watermark of the date 1828, and contains 19 kīrtanas. Some of the quotations in our work are traceable in this. There is also a palm leaf manuscript in the University Collections (No. 8371) procured from the Chirakkal Palace, containing 13 kīrtanas of Śeṣa Ayyangar, and has the colophon - 'Ī kīrtanam atrayum śeṣayyaṅkārutu' [1].

Of these 13 *kirtanas*, 8 are common between this and the palace manuscript. Almost all the other quotations in our work not traceable in the kīrtanas contained in the Palace manuscript are traceable in the remaining *kīrtanas* in this manuscript. All the *kīrtanas* in these two manuscripts have the *mudra* '*Kosala'*, which indicates that their author is the famous composer Mārgadarśi Śeṣa Ayyangār who lived towards the close of the 16th and the beginning of the 17th centuries A.D. [2], for it is well known that the

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1. Besides these this manuscript contains some *kīrtanas* of Svāti Tirunāl (with the colophon - rāga *kirtanam*), some compositions of Vaikuntha Sāstri, Mātrbhutayyan and Gopālayyan, and some kīrtanas of unknown authorship set in musical notation.

2. *Vide* P. Sambamurthi : *Syāma Sastri and other Famous Figures in South Indian Music, Madras,* (1934), P. 88.

compositions of this musician bear that *mudra.* He was called *mārgadarśi* (path-finder), probably because of the originality of the principles he followed in his compositions, some of which are generalised in this *Muhanāprāsantyaprāsavyavasthā* as rules to be followed by musical composers. He mostly lived at Ayodhya and in the latter part of his life settled at Srirangam [3].

There is a significant passage on folio 10b of the palace manuscript No. 3510. where the autnor observes that some people may say that these rules, relating to *muhanḍ* and *prāsa* are recent innovations and hence they have no tangible value: but the (fact that these principles are observed even in the *Śrīmadbhāgavata* is proof enough of their importance[4]. The following passage may be cited as instances :-

कुन्ददाम कृत कौतुकवेषो
   गोपगोधनवृतो यमुनायाम् ।
नन्दसूनुरनघे तव वत्सो
   नर्मदः प्रणयिनां विजहार ॥

(*Bhāgavata X.* XXXV. 20)

जयति तेऽधिकं जन्मना व्रजः
   श्रयत इन्दिरा शश्वदत्र हि ।
दयित दृश्यतां त्वा दिदृक्षतां
   त्वयि धृतासवस्त्वां विचिन्वते ॥

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3. M. Krishnamachariar : *History of Classical Sanskrit Literature* P. 879

4. The passage is this :

   "ī muhanayuteyum prāsattinteyum vyavastha ādhunikamāyittu cilar ontakkiyattallāte sāramullatallennu vallavarum paraññāl Bhagavatattil kute 'Kundadāmakrta' ityādi ślokannal udāharaṇamuṇṭu. Ateññane ennāl—

In bis musical compositions Svāti Tirunāl has closely followed the principles he has enunciated in this work.

There are two passages in this work which are not quite clear. One is the illustration of *e* as *muhanā* of *i*[1] where *e* occurs in the first line and *i* in the second instead of being the contrary, and the other the il!ustraiion *Kṣatajamūrcchitadaśagrīvam*'[2] for the last letter of the conjunct consonani being used as a muhanā for the conjunct consonant itself. But the work, though small' is, on the whole, important, being the only one of its kind known, and gives us an idea of the keen insight which Sri Svati Tirunā had in some of the subtle factors relating to musical compositions.

Kundadāmakrtakautukaveṣo
gopagodhanavṛto yamunāyām
nandasūnuranaghe tava vatso
narmadah pranayinām vijahāra.

Jayati te' dhikam janmanā vrajaṣ—
śrayata indirā śaśvadatra hi
dayita dṛśyatām tvā didṛkṣatām
tvayī dhṛtāsavastvām vicinvate'

1. *Vide infra.* P. 2.
2. *Vide īnfra.* P. 4.

॥ श्रीः ॥

स्वाति श्रीरामवर्म-कुलशेखरवञ्चिमहाराजप्रणीता

॥ मुहनाप्रासान्त्यप्रासव्यवस्था ॥

सङ्गीतविषयासु साहितीषु प्रयुज्यमानाश्शब्दालङ्काराः मुहनाप्रासान्त्यप्रासा इति त्रिधा व्यवह्रियन्ते। तेषां त्रयाणामपि नियमाः वक्ष्यमाणया व्यवस्थया सुतरामवदाताः स्युः। अथ पूर्वोक्तानामेषां मुहनाप्रासादि शब्दालङ्काराणां नियमेषु आन्ध्रद्राविडादिभाषासु सलक्षणं विद्यमानेष्वपि व्याकरणसिद्धस्य गीर्वाणस्य रीतेः येषां केषाञ्चित् क्वचित्क्वचिद्व्यभिचरितत्वात् शेषरामानुजाख्यकवेः कृतीनां गीर्वाणैकपरत्वाच्च तेन कविना ये ये नियमाः प्रयुक्तास्त एवात्र स्वीकर्तव्याः।

1

अथ यस्य कस्यचित् कीर्तनस्य वा पदस्य वा वर्णस्य वा आदौ दृश्यमानो वर्णो यद्वा वक्ष्यमाणव्यवस्थानुसारेण तस्मिन् स्थान एव प्रयोक्तुमर्हं वर्णान्तरं वा यदा द्वितीयावर्तस्यादौ प्रयुक्तं भवति तदा तस्य मुहना इति संज्ञा। तत्र च अजिति व्यवह्रियमाणेषु अकारादिषोडशवर्णेषु स्वयमेव वा हला सह मिलित्वा वा प्रयोक्तव्येषु तदर्थमपेक्षितां व्यवस्थां ब्रूमः।

प्रथमतः अकारस्य आकारश्च ऐकारश्च औकारश्च हकारश्च मुहनात्वेन प्रयोक्तव्यः तत्र अकारस्य मुहनात्वेन आकारः प्रयोक्तव्य इत्यस्य पक्षस्य साधारणत्वाच्च युक्तिभिः प्रमाणबाहुल्येन च सर्वसम्मतत्वाच्च उदाहरणापेक्षाभावात् अवशिष्टानां त्रयाणामपि पृथक् पृथगुदाहरणं ब्रूमः। कथमिति चेत्—

'परमकृपारसपूर्णनेत्रं श्री-

वैकुण्ठवल्लीकलत्रम्'

इत्येकस्मिन् कीर्तने प्रयोगः ।

'चरणनिहतशकटासुर । निरुपम-

शौर्य !'

इत्येकत्र प्रयोगः ।

'अतुलितलावण्यनिदान ! मनो

हरमाल्यसुगन्ध !'

इत्येकत्र प्रयोगः ।

इकारस्य ईकारश्च एकारश्च ऋकारश्च मुहनात्वेन प्रयोक्तव्यः । तत्रापि इकारस्य ईकारः प्रयोक्तव्य इत्यस्य पक्षस्य उदाहरणापेक्षाभावात् अवशिष्टस्य पक्षद्वयस्याप्युदाहरणम्—

'देहि तव पदकमल भक्तिमनपायिनीं

दीनवत्सल !'

इत्येकत्र प्रयोगः ।

'दिनकर कुलदीप !

धृतदिव्यशरचाप !'

इत्येकत्र प्रयोगः ।

उकारस्य ऊकारश्च ओकारश्च प्रयोक्तव्यः । तस्योदाहरणम्—

‘ कुमुदारिप्रतापमोहन !

गोपबालरूप ! ’

इत्येकत्र प्रयोगः ।

ऌकारस्य ॡकारस्य च अक्षराभ्यासवेलायां व्याकरणशास्त्रे च उपयोगं विना अन्यत्र कुत्रापि कवितादिषु अनुपयुक्तत्वात् तयोर्वर्णयोः प्रसङ्ग एवात्र निरर्थकः ।

अकारस्य हकारोऽपि प्रयोक्तव्य इत्येकः पक्षः पूर्वमुदाहृतः खलु । विशिष्य येनाचा सह स्थितिः तेनैव अजक्षरेण सह संयुज्य वा उत पूर्वमुक्तव्यवस्थानुसारेण तत्सजातीयेन अक्षरान्तरेण सह वा संयुज्यायं हकारस्तु प्रयोक्तव्यः । अथैतत्साधयितुं उदाहरणान्यपि बहूनि सन्ति ।

अथ मुहनाप्रयोगे हलिति व्यवह्रियमाणककाराद्यक्षरान्तर्भूते वर्गपञ्चके तु एकैकस्मिन् वर्गे पञ्चमं वर्णं विहाय अवशिष्टश्चत्वारोऽपि वर्णास्तु मिथो मुहनात्वेन प्रयोक्तव्याः । पञ्चम एव वर्णो यदा प्रारम्भे प्रयुक्तः स्यात् तदा तमेव वर्णं विना तस्य मुहानात्वेन स्ववर्ग्यमपि वर्णान्तरं न प्रयोक्तव्यम् ।

शकारषकारसकाराः वर्गपञ्चकव्यतिरिक्तवर्णा अपि चवर्गे पञ्चमं वर्णं विहाय अवशिष्टस्य वर्णचतुष्टयस्य मुहनात्वेन प्रयोक्तव्य इत्यस्य पक्षस्य एकस्य उदाहरणे प्रदर्शिते शेषं तद्वदिति निश्चेतुं शक्यत्वात् एकस्योदाहरणं ब्रूमः । कथमिति चेत्—

‘ सारसदलनेत्र ! जगन्नुत !

जलधरनिभगात्र ! ’

इत्येकत्र प्रयोगः ।

वबयोरभेद इत्यनेन वकारस्य पवर्गे पञ्चमं वर्णं विहायान्ये चत्वारोऽपि वर्णाः मुहनात्वेन प्रयोक्तव्याः । तस्योदाहरणम्—

‘ वाहिनीशमदविदारक ! निरयतारक !
पालितसूर्यकुमारक ! ’

इत्येकत्र प्रयोगः ।

रेफस्य लकारो मुह्नात्वेन प्रयोक्तव्यः । तस्योदाहरणम्—

‘ रमणीयसुगुणालवालं सुमध्यमभाग-
लसमान ’

इत्येकत्र प्रयोगः ।

अकारस्य हकारवद्यकारोऽपि मुह्नात्वेन प्रयोक्तव्य इत्येकः पक्षः तस्योदाहरणमुपरिष्टाद्वक्ष्यामः ।

संयुक्ताक्षरस्य मुह्नाप्रयोगे आदिश्रुतो वा यद्वा अन्तश्रुतो वर्णः अभेदेन प्रयोक्तुमर्ह एव । तयोरुदाहरणम्—

‘ श्रीरङ्गशायिनं सकल-
शुभदायिनं चिन्तयेऽहम् ’

इत्येकत्र,

‘ क्षतजमूर्च्छितदश-
ग्रीवम् ’

इत्यन्यत्र प्रयोगः ।

अकारस्य मुह्नात्वेन यकारोऽपि प्रयोक्तव्य इति पूर्वमभिहितस्य पक्षस्योदाहरणम्—

‘ अनुपमप्लवगपरिवार ! हृदयसौ-
ख्यद । हनूमद्वचनसार ! ’

इत्येकत्र प्रयोगः ।

तर्हि अकारस्य मुद्दनात्वेन खकारस्यासम्भवात् तेन खकारेण सह यकारस्य संयुक्तत्वाच्च स पक्षः अत्र सिद्धः ।

अपि च यदा एक एव शब्दश्चरणान्तेषु सर्वत्रापि विवक्षितः स्यात्तदा यादृशे वर्णे प्रयुक्ते विवक्षितशब्दाद्यस्थितवर्णोऽस्य मुद्दनात्वेन परिणमेत् तादृशो वर्णस्तु तत्पूर्वस्थितावर्ते प्रयोक्तव्यः । तस्योदाहरणम्—'जय सुगुणालय' इत्यस्मिन् कीर्तने 'नरसिंह' इत्ययं शब्दः चरणान्तेषु सर्वत्रापि विवक्षितः । अतः यथा प्रयुक्ते तच्छब्दाद्यक्षरो मुद्दनात्वेन परिणमेत् तथा नकारः अथवा णकारः सर्वेष्वपि चरणेषु प्रयुक्त इत्यस्य द्वयोरुदाहरणे प्रदर्शिते शेषं तद्वदिति निर्णेतुं शक्यत्वात्तदिह ब्रूमः । कथमिति चेत्—

'दी-
न शरण्य ! श्री
नरसिंह !'

इत्येकत्र,

'अ-
नघचरित्र ! श्री-
नरसिंह !'

इत्यन्यत्र प्रयोगः ।

नकारस्य णकारो मुद्दनात्वेन प्रयोक्तव्यः । तस्योदाहरणम्—

'नीरदनीलशरीर ! पाहि धरणी-
सुतासहाय !'

इत्येकत्र प्रयोगः ।

अन्त्यप्रासस्त्वक्षरत्रयपरिमितो वा ततोऽप्यधिको वा यथाविवक्षं प्रयोक्तव्यः ।

चरणान्तेष्वेवान्त्यप्रासद्वय प्रयोगोऽपि युक्तः । तस्योदाहरणम्—

' वनजदलनयन !

अवितमुनिसवन ! '

इत्येकत्र प्रयोगः ।

अनुपल्लवारम्भः पल्लवाद्यस्थितशब्दप्रासाक्षरीभूतः स्यात् । चरणे प्रासारम्भो विवक्षानुसारः ।

एकस्मिन्नेव चरणे चरणपूर्वोत्तरार्धयोः प्रासव्यत्ययो दृश्यते । तथाप्येतत्साधयितुं प्रयोगबाहुल्यस्यादृश्यमानत्वान्मुख्यतयात्र न स्वीकार्यः । तस्योदाहरणम् —

' करुणाकृत

शरणागत

भरण ! '

इत्यादौ प्रासमारभ्य चरणार्धोपरि

' अनपराधि-

जनविरोधि-

खरदूषण-

विराधगुरु

धराधरालिकुलिश ! '

इति प्रयोगो दृश्यते ।

एकस्मिन्नेवावर्ते द्वावन्त्यप्रासावपि प्रयोक्तव्यौ । तस्योदाहरणम्—

'चन्द्रकुलवतंस ! दमितकंस ! परम-
हंसार्चित !'

इत्येकत्र प्रयोगः ।

IV

अथ अन्तरुक्तिरितिकाचिद्व्यवस्था । तस्या नियमान्वक्ष्यामः । कथमिति चेत्—अस्याः अन्तरुक्तेस्तु पूर्वोक्ताः प्रासादिनियमाः केऽपि न सन्ति । अन्तरुक्तिस्तु यः कश्चिच्छब्दः प्रयुक्तश्चेत् द्वितीयावर्तादौ पूर्वोक्तव्यवस्थानुसारेण मुहना वा प्रासो वा प्रयोक्तव्यः खलु ; तर्हि तयोरुभयोर्मध्ये तालपूरणार्थं पृथक् प्रयुज्यमानत्वादेव तस्या अन्तरुक्तिरिति संज्ञा । इयं अन्तरुक्तिः पल्लवे एव वा अनुपल्लवे चरणेषु वा यथा विवक्षं प्रयोक्तव्या । एकस्मिन् चरणे एकत्रवा सर्वत्रापि वा अन्तरुक्तिः प्रयुक्ता चेत् सा व्यवस्था चरणान्तरेष्वपि तथैव अवलम्ब्या । अन्तरुक्तिस्तु प्रथमतः प्रयुक्तस्य शब्दस्य च तस्य मुहनात्वेन वा प्रयुज्यमानस्य शब्दस्य च एवं उभयोरपि मध्ये प्रयोक्तव्येति यत् पूर्वमुदीरितं तस्योदाहरणम्—'हनुमन्तं चिन्तयेऽहम्' इत्यस्मिन् कीर्तने अनुपल्लवे तु 'पावन' इति प्रासप्रयोगो दृश्यते । तदा 'हनू' इत्यस्य शब्दस्य 'पावन' इति प्रयुक्ते पूर्वोक्तप्रासनियमस्य सुतरां विरोधस्य प्रत्यक्षत्वात् 'पा' इत्ययं वर्णः अन्तरुक्तिरिति ज्ञेया । तदा 'हनू' इत्यस्य शब्दस्य 'वन' इत्ययं शब्दः प्रासाक्षरीभूतः स्यात् । अन्तरुक्तिस्तु एकद्वित्र्यक्षरपरिमिता ताले यथावकाशं प्रयोक्तव्या ॥

इति मुहनाप्रासान्त्यप्रासव्यवस्था समाप्ता ।

—०—

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